DECORATIVE INTERIOR FINISHING

PALE GREEN ACID STAIN EFFECT 77-1-2 ON BIRD'S-EYE MAPLE

PRATT & LAMBERT - INC.

VARNISH MAKERS

FACTORIES

NEW YORK · BUFFALO · CHICAGO

LONDON · PARIS · HAMBURG

BRIDGEBURG, CANADA

DECORATIVE INTERIOR FINISHING

CONTAINING SUGGESTIONS ON THE INTERIOR DECORATION OF A MODERN HOME WITH SPECIFIC INSTRUCTIONS ON THE TREATMENT OF WOODS USED THEREIN

PUBLISHED BY

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NEW YORK BUFFALO CHICAGO
LONDON PARIS HAMBURG
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(1910)

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DECORATIVE INTERIOR FINISHING

THIS booklet is intended to give the home builder or the home owner an intelligent idea of just what Varnishes and Varnish products are suitable and practical for the different kinds of wood finishing, and in this way enable him to secure the full benefit of the remarkable progress being made in perfecting special Varnishes for special purposes. At the same time there are given some specific suggestions as to color and decorative schemes, which may assist those who are interested in securing ideas along this line.

The value of any recommendations depends upon the experience back of them, and on the subject of interior finishing, Pratt & Lambert–Inc. occupies a position of unique advantage. As the largest Varnish industry in the world, and one of the oldest, Pratt & Lambert–Inc. began manufacturing Varnishes in 1849, and was the first to enter the field with a full line of Architectural Finishes.

The Varnishes, Stains, Fillers, and Enamel specified throughout the following pages are all the result of these years of experience in studying all possible requirements, and working out products to meet them. All have been shown by actual comparative tests to be the very best possible for their intended purposes. They are sold by dealers everywhere, but should you be unable to get them from your dealer, send direct to us. Substitutes cannot be depended upon and should not be accepted. Insist on seeing the name Pratt & Lambert on every can.

COMPLEX REQUIREMENTS

The requirements of interior finishing are very complex, and call for different kinds of Varnishes; one must be light in color for the light woods and tints; one must be fitted to endure extreme conditions; one must rub and polish; one must dry flat, and so on. In addition, when any color schemes or effects are contemplated, the wood must be taken into consideration, as the Stain that produces an admirable result on one kind of wood gives a very inferior effect on another. The table in this book should be of service in this respect. (See page 8.) It should be borne in mind, too, that

A LIVING ROOM IN MAHOGANY EFFECT

the amount of light in a room is an important factor, and, as a general rule, rooms with a Southern exposure should be finished in cold colors, and those facing the North with warm effects.

HALLS

The first impression of the house is gained from the hall, and its decoration, therefore, should receive careful attention, and should indeed strike the keynote of the decorative scheme for the whole house. The following plan illustrates how this idea has been carried out with remarkably satisfactory results. The vestibule was finished in Golden Oak, which in the hall was changed to an English Oak, and this finish extended into the library. The dining-room was finished with the Weathered Oak effect.

When the hall is well lighted, strictly cold effects are to be avoided and cool restful schemes are to be sought, a wide range of which is offered in English Oak, Antwerp, and Forest Green, and other effects. White Birch and Maple may be very tastefully finished in Silver Gray.

"38" Preservative Varnish makes the best finishing coats for interior work except floors, and should always be used for this work, except where some other may be specified, in order to secure some particular effect. It dries with a fine natural gloss, which may be rubbed or polished, if preferred. For some of the lightest tone effects, the use of Pratt & Lambert Palest Interior Varnish instead

A DINING ROOM IN FUMED EFFECT

of "38" Preservative Varnish is to be recommended, on account of its wonderful transparency.

RECEPTION ROOMS, PARLORS, AND DRAWING ROOMS

Reception rooms very commonly have an Oak trim, and the Natural and Golden Oak effects are particularly appropriate. Bird's-eye Maple, owing to the beautiful markings of its grain, and its whiteness, is also in considerable favor. Light effects, such as Pale Green and Brier Green, on Maple are highly recommended.

A very pleasing combination will result from the use of Vitralite, "The Long Life Enamel," and Mahogany Stain, putting Vitralite on the standing woodwork, and the Mahogany on the doors.

LIVING ROOMS

In the living room, above all others, care must be taken to secure a soothing, restful color scheme, and for this purpose the darker toned finishes may be employed. Among such are the Weathered, Flemish, and English Oak effects. When the trim consists of Birch, a Mahogany effect can be produced which it will take an expert to distinguish from the genuine. On White Birch, a Silver Gray effect shows to unusual advantage, and this finish harmonizes perfectly with every shade of green wall-paper, which always looks well in living rooms.

A DEN IN WEATHERED OAK EFFECT

DINING ROOMS

Here, brightness and cheerfulness are of paramount importance, and the darker finishes should be chosen only when the exposure of the room provides an abundance of natural light. Cherry, Light Oak, Forest Green, or if the dining room receives plenty of light, English, Fumed, Antwerp, and Mahogany are the most popular.

LIBRARY AND DEN

If the dining room is finished in English Oak, then the Antwerp can be used to good advantage in the library, or vice versa. The choice woods for the library are Mahogany, Oak, and Ash, but these effects may be produced on cheaper woods with P. & L. Finishes.

For the den, or lounging room, the rich tones of the Antwerp, Flemish, Weathered, or Fumed are very well adapted.

BEDROOMS

The very nature of the bedroom demands that it be made as light, airy, and sunny as possible, and the choice of a light-colored wood and finish will assist materially towards this end. If Oak, Ash, or Chestnut woods are to be finished Natural, they should be filled with Light Paste Wood Filler before the application of "38" Preservative Varnish. Maple and Birch are especially in keeping with the character of daintily finished rooms, and the Maple finished

A BEDROOM IN WHITE ENAMEL

Natural or Pale Green is very desirable. A White Enamel finish is most pleasing in a bedroom. The best woods adapted to this finish are Poplar or White Wood and Bass Wood.

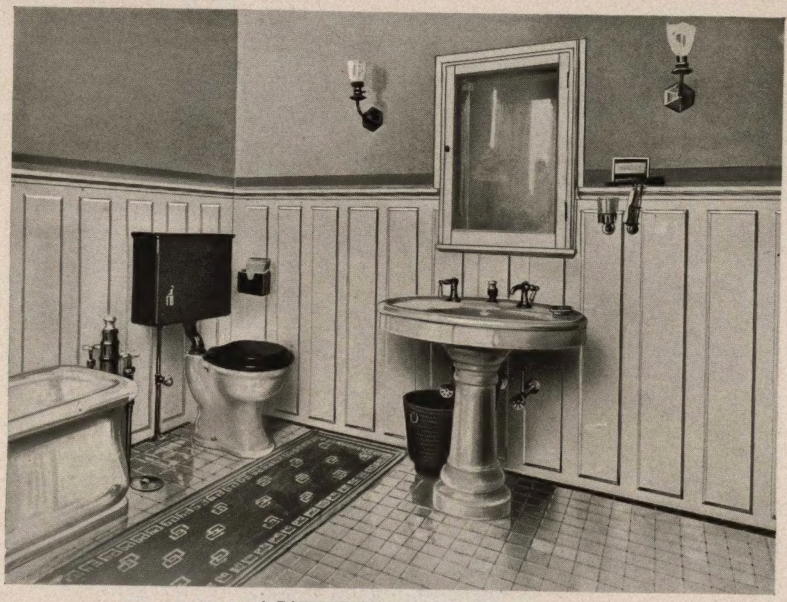
WHITE ENAMEL FINISH

For White Enamel Finish there is no product comparable with Vitralite, "The Long Life Enamel." Drying with a full rich gloss, Vitralite will rub splendidly, and although made only in the White can be brought to any tint by mixing in thoroughly the necessary quantity of the desired color ground in Japan. Vitralite is practically indestructible, never discoloring nor cracking, and can be used on all kinds of surfaces, wood, metal, plaster, indoors or out. Where expense will not permit rubbing, a dull finish may be obtained by the use of Eggshell Vitralite.

To make the clothes closets perfectly sanitary, they should be enameled with Vitralite throughout, the plastered surfaces as well as the wood. The cleansing and washing can then be easily and thoroughly done, without the least injury to the finish. See page 11 for full Specifications on White Enamel work.

KITCHENS AND PANTRIES

The preservation of the natural wood color aids materially in securing the ideal appearance of cleanliness and brightness in the



A BATHROOM IN WHITE ENAMEL

kitchen and pantry, and so is very desirable. As the woodwork in these rooms is subject to frequent washing and scrubbing, every attempt should be made to secure a finish of the utmost durability, and a final coat of Pratt & Lambert Spar Finishing Varnish over the proper coats of "61" Floor Varnish provides that. See Standard Specifications page 10.

BATHROOMS

The woodwork in the bathroom can best be finished in White Enamel, for which purpose Vitralite is unexcelled, on account of its clean appearance, wonderful waterproof qualities, and durability, or a Natural finish will be found very satisfactory. When a Natural finish is desired, a coat of P. & L. Spar Finishing Varnish should be applied over two of "61" Floor Varnish, and this method should also be followed around windows and other woodwork subject to frequent wetting.

FRONT DOORS AND VESTIBULES

The exterior work which admits of a Varnish finish, includes such as front doors, vestibules, porch ceilings, etc. The severe and entirely dissimilar conditions to be met, such as rain storms, rays of sun, and sudden changes of temperature, require a distinctly different Varnish from that adapted to most interior work. Everywhere known as the most satisfactory finish for marine craft, Pratt &

Lambert Spar Finishing Varnish is the one Varnish, which the severest tests of wear, weather, and exposure have demonstrated as qualified for this work.

FLOORS

The floors may be of Oak, Maple, or Pine, and the best color of the finish is usually the natural color of the wood. However, sometimes it is desirable to have floors harmonize with the shade of the woodwork, and the proper Oil Stain should be used for this purpose, before varnishing. The Varnish used for the finishing coats, however, should in every instance be Pratt & Lambert "61" Floor Varnish. This is a waterproof Varnish that will successfully withstand the severe wear the floor receives, the constant scraping of heels, the moving of heavy furniture, etc. See page 10 for Specifications on floor finishing.

HOW COLOR EFFECTS ARE PRODUCED

Color effects on wood are produced by Stains and Paste Wood Fillers, used singly or together, depending upon the color desired, and the character of the wood. After the wood is stained, or filled, or both, it is given several coats of Varnish to preserve, not only the color but the wood itself.

The various color effects which can be produced with Pratt & Lambert products number into the hundreds, and some most unique shades have been evolved, bringing out the sharp contrast of Stain and Filler on the varying grain of the wood. The possibilities are unlimited, and on this account we have not found it desirable to list all effects in this book.

It is well to bear in mind that Stains and Fillers do not have the same effect on different woods, and it is not advisable to change any of the Specifications given, or to use the finishes mentioned on woods other than as listed, without first writing to the Pratt & Lambert Advisory Department, to make certain that the results will be satisfactory.

KEY TO TABLE OF COLOR EFFECTS

FOR reference and convenience, we have appended herewith such Pratt & Lambert color effects in tabulated form as are the most popular, and will produce the best results at the most economical cost.

All effects are listed under the wood on which they can be best used, so that if an interior is trimmed in a certain kind of wood it will only be necessary to refer to the heading showing the name of such wood and select the effect desired.

Upon referring to any of the effects, it will be noticed that each has a number opposite which is given the name of the Stain and Filler or first coater used, and to the right the column is given the number of the Standard Specification which should be followed. Upon referring to the Standard Specification (page 10) indicated by number, you will find the exact number of coats of each necessary kind of material specified, and on the right of each column on page 10, you are referred by letter to the Directions (pages 12 to 14) for applying each kind of material mentioned. Specifications in this form are concise and easily referred to.

The Specifications and Directions are here given as the best painter would do the work, and if one is not thoroughly acquainted with the art of wood finishing, care must be exercised to carry out the Specifications and Directions exactly as given. The novice will find patience and perseverance desirable adjuncts in this work.

NOTE.—For *Old Work* to be refinished, see paragraph "H," page 14.

TABLE OF COLOR EFFECTS

OAK—ASH—CHESTNUT

EFFECTS	Refer to Standard Specifications as indicated by number below, on page 10.
NATURAL	
Effect 17—Light Paste Filler,	1
GOLDEN OAK	
Effect 16—Golden Oak Paste Filler,	1
ENGLISH OAK	
Effect 7213—English Oak Acid Stain, Dark Paste Filler,	3
ANTIQUE	
Effect 13—Dark Paste Filler,	1
VERD ANTIQUE	
Effect 7921—Verd Antique Acid Stain, White Paste Filler,	4
GRAY ANTIQUE	
Effect 11—Black Paste Filler,	1
SILVER GRAY	
Effect 7821—Silver Gray Acid Stain, White Paste Filler,	6
PALE GREEN	
Effect 7721—Pale Green Acid Stain, White Paste Filler,	4
BRIER GREEN	
Effect 7117—Brier Green Acid Stain, Light Paste Filler,	3
ANTWERP	
Effect 7010—Antwerp Acid Stain, Antwerp Paste Filler,	3
MEDIÆVAL BROWN	
Effect 7220—English Oak Acid Stain, Special Green Paste Filler,	6
DARK BROWN	
Effect 8113—Dark Brown Acid Stain, Dark Paste Filler,	3
FUMED	
Effect 7415—Fumed Acid Stain, Fumed Paste Filler,	3
FOREST GREEN	
Effect 5214—Forest Green Oil Stain, Forest Green Filler,	2

The following effects can best be produced as a dull finish in connection with Dulkote, finished as indicated:

WEATHERED OAK	
Effect 60D—Weathered Oak Oil Stain, Shellac,	11
FLEMISH OAK	
Effect 73D—Flemish Oak Acid Stain, Shellac,	11

YELLOW PINE—SPRUCE—CYPRESS—POPLAR OR WHITE WOOD

NATURAL	
Effect 100—Alcolac,	7
LIGHT OAK	
Effect 54—Light Oak Oil Stain, Alcolac,	10
DARK OAK	
Effect 51—Dark Oak Oil Stain, Alcolac,	10
WEATHERED OAK	
Effect 60D—Weathered Oak Oil Stain, Shellac,	11
CHERRY	
Effect 50—Cherry Oil Stain, Alcolac,	10
ROSEWOOD	
Effect 57—Rosewood Oil Stain, Alcolac,	10
WALNUT	
Effect 59—Walnut Oil Stain, Alcolac,	10
GOLDEN OAK	
Effect 53—Golden Oak Oil Stain, Alcolac,	10
FOREST GREEN	
Effect 52—Forest Green Oil Stain, Alcolac,	10
21 ANTIQUE	
Effect 58—21 Antique Oil Stain, Alcolac,	10
MAHOGANY	
Effect 56—Mahogany Oil Stain, Alcolac,	10
DARK MAHOGANY	
Effect 55—Dark Mahogany Oil Stain, Alcolac,	10

FIR—CALIFORNIA RED WOOD

NATURAL	
Effect 100—Shellac,	5
LIGHT OAK	
Effect 54—Light Oak Oil Stain, Shellac,	8
DARK OAK	
Effect 51—Dark Oak Oil Stain, Shellac,	8
WEATHERED OAK	
Effect 60D—Weathered Oak Oil Stain, Shellac,	11

(Continued on next page.)

PRICE LIST OF A FEW PRATT & LAMBERT PRODUCTS

	1 Gals.	½ Gals.	Quarts	Pints	½ Pts.
"61" Floor Varnish	$3.00	$1.60	$ .85	$ .45	$ .25
"38" Preservative Varnish	3.00	1.60	.85	.45	.25
Palest Interior Varnish	4.00	2.10	1.10	.60	.31
Dulkote	3.00	1.60	.85	.45	.25
Spar Finishing Varnish	4.50	2.35	1.22	.65	.35
Alcoiac	1.85	1.05	.56	.32	.18
Expedite — Paint & Varnish Remover	2.50	1.35	.70	.40	.25

OIL STAINS

Light Oak, Dark Oak, Walnut, Cherry, Rosewood, Forest Green, Mahogany
Dark Mahogany, Golden Oak, Weathered Oak, No. 21 Antique

1 Gals.	½ Gals.	Quarts	Pints	½ Pts.
$2.00	$1.10	$ .60	$ .34	$ .19

ACID STAINS

Silver Gray, Fumed, Brier Green, Pale Green, Verd. Antique, Antwerp Oak
English Oak, Flemish Oak, Mahogany, Dark Mahogany

1 Gals.	½ Gals.	Quarts	Pints	½ Pts.
$1.75	$ .98	$ .54	$ .31	$ .17

PASTE WOOD FILLER

	25 Lbs.	5 & 10 Lbs.	2 Lbs.	1 Lb.
Light Oak, Dark Oak, per lb.	$ .13	$ .14	$ .17	$ .18
Golden Oak, Antwerp Oak, Black, per lb.	.15	.16	.19	.20
Fumed, White, Forest Green, Mahogany, per lb.	.19	.20	.23	.24

CRACK FILLER

$ .25 per pound

Buy from your dealer. If he hasn't it, all orders over one quart will be sent express paid.

PRATT & LAMBERT-INC.
VARNISH MAKERS
75-97 TONAWANDA ST., BUFFALO, N. Y.
FACTORIES
NEW YORK BUFFALO CHICAGO LONDON PARIS HAMBURG
BRIDGEBURG, CANADA

FIR—CALIFORNIA RED WOOD—*Continued*

EFFECTS	Refer to Standard Specifications as indicated by number below, on page 10.
CHERRY	
Effect 50—Cherry Oil Stain, Shellac,	8
ROSEWOOD	
Effect 57—Rosewood Oil Stain, Shellac,	8
WALNUT	
Effect 59—Walnut Oil Stain, Shellac,	8
GOLDEN OAK	
Effect 53—Golden Oak Oil Stain, Shellac,	8
FOREST GREEN	
Effect 52—Forest Green Oil Stain, Shellac,	8
21 ANTIQUE	
Effect 58—21 Antique Oil Stain, Shellac,	8
MAHOGANY	
Effect 56—Mahogany Oil Stain, Shellac,	8
DARK MAHOGANY	
Effect 55—Dark Mahogany Oil Stain, Shellac,	8

GUM WOOD OR HAZEL

NATURAL	
Effect 100—Alcolac,	7
MAHOGANY	
Effect 76—Mahogany Acid Stain, Shellac,	8
DARK MAHOGANY	
Effect 75—Dark Mahogany Acid Stain, Shellac,	8
PALE GREEN	
Effect 77—Pale Green Acid Stain, Shellac,	9
ENGLISH OAK	
Effect 72—English Oak Acid Stain, Shellac,	8
ANTWERP	
Effect 70—Antwerp Acid Stain, Shellac,	8
FUMED	
Effect 74—Fumed Acid Stain, Shellac,	8
FOREST GREEN	
Effect 52—Forest Green Oil Stain, Alcolac,	10
WALNUT	
Effect 59—Walnut Oil Stain, Alcolac,	10
21 ANTIQUE	
Effect 58—21 Antique Oil Stain, Alcolac,	10
ROSEWOOD	
Effect 57—Rosewood Oil Stain, Alcolac,	10

BIRCH—BEECH—CHERRY

NATURAL	
Effect 100—Alcolac,	7
LIGHT OAK	
Effect 54—Light Oak Oil Stain, Alcolac,	10
DARK OAK	
Effect 51—Dark Oak Oil Stain, Alcolac,	10
WEATHERED OAK	
Effect 60D—Weathered Oak Oil Stain, Shellac,	11
CHERRY	
Effect 50—Cherry Oil Stain, Alcolac,	10
ROSEWOOD	
Effect 57—Rosewood Oil Stain, Alcolac,	10
WALNUT	
Effect 59—Walnut Oil Stain, Alcolac,	10
GOLDEN OAK	
Effect 53—Golden Oak Oil Stain, Alcolac.	10
FOREST GREEN	
Effect 52—Forest Green Oil Stain, Alcolac,	10
21 ANTIQUE	
Effect 58—21 Antique Oil Stain, Alcolac,	10
MAHOGANY	
Effect 56—Mahogany Oil Stain, Alcolac,	10
DARK MAHOGANY (Oil Stain)	
Effect 55—Dark Mahogany Oil Stain, Alcolac,	10
MAHOGANY (Acid Stain)	
Effect 76—Mahogany Acid Stain, Shellac,	8
DARK MAHOGANY (Acid Stain)	
Effect 75—Dark Mahogany Acid Stain, Shellac,	8
ANTWERP	
Effect 70—Antwerp Acid Stain, Shellac,	8
BRIER GREEN	
Effect 71—Brier Green Acid Stain, Shellac,	9
ENGLISH OAK	
Effect 72—English Oak Acid Stain, Shellac,	8
FUMED	
Effect 74—Fumed Acid Stain, Shellac,	8
PALE GREEN	
Effect 77—Pale Green Acid Stain, Shellac,	9
SILVER GRAY	
Effect 78—Silver Gray Acid Stain, Shellac,	9
VERD ANTIQUE	
Effect 79—Verd Antique Acid Stain, Shellac,	9

MAPLE

NATURAL	
Effect 100—Shellac,	5
MAHOGANY	
Effect 76—Mahogany Acid Stain, Shellac,	8
DARK MAHOGANY	
Effect 75—Dark Mahogany Acid, Shellac,	8
ANTWERP	
Effect 70—Antwerp Acid Stain, Shellac,	8
BRIER GREEN	
Effect 71—Brier Green Acid Stain, Shellac,	9
ENGLISH OAK	
Effect 72—English Oak Acid Stain, Shellac,	8
FUMED	
Effect 74—Fumed Acid Stain, Shellac,	8
PALE GREEN	
Effect 77—Pale Green Acid Stain, Shellac,	9
SILVER GRAY	
Effect 78—Silver Gray Acid Stain, Shellac,	9
VERD ANTIQUE	
Effect 79—Verd Antique Acid Stain, Shellac,	9

MAHOGANY

NATURAL MAHOGANY	
Effect 18—Mahogany Paste Filler,	1
MAHOGANY	
Effect 7618—Mahogany Acid Stain, Mahogany Paste Filler,	3
DARK MAHOGANY	
Effect 7518—Dark Mahogany Acid Stain, Mahogany Paste Filler,	3

STANDARD SPECIFICATIONS

NOTE.—Where a dull finish is desired, and the expense of rubbing is prohibitive, use the Stain or Paste Filler or both, as specified; then follow with one coat of Shellac (see paragraph "E," page 12), and one coat of Dulkote (see paragraph "F," page 13), which is a Varnish drying with a dull velvety finish.

		Refer to Directions as indicated by letter below, on pages 12 to 14
1	1 coat of Paste Filler,	A
	3 coats of "38" Preservative Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
2	1 coat of Stain,	C
	1 coat of Paste Filler,	A
	3 coats of "38" Preservative Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
3	1 coat of stain,	B
	1 coat of Paste Filler,	A
	1 coat of Shellac,	E
	2 coats of "38" Preservative Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
4	1 coat of Stain,	B
	1 coat of Paste Filler,	A
	1 coat of Shellac,	E
	2 coats of Palest Interior Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
5	1 coat of Shellac,	E
	2 coats of "38" Preservative Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
6	1 coat of Stain,	B
	1 thin coat of Shellac,	E
	1 coat of Paste Filler,	A
	1 coat of Shellac,	E
	2 coats of Palest Interior Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
7	1 coat of Alcolac,	D
	2 coats of "38" Preservative Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
8	1 coat of Stain,	B
	1 coat of Shellac,	E
	2 coats of "38" Preservative Varnish,	F
	Left in gloss, rubbed dull or polished as desired	G
9	1 coat of Stain,	B
	1 coat of Shellac,	E
	2 coats of Palest Interior Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
10	1 coat of Stain,	C
	1 coat of Alcolac,	E
	2 coats of "38" Preservative Varnish,	F
	Left in gloss, rubbed dull or polished as desired,	G
11	1 coat of Stain,	C
	1 coat of Shellac,	E
	1 coat of Dulkote,	F
	The above specifications for Dulkote, which is a flat Varnish, produce a dull velvety finish.	

EXTERIOR WORK

	1 coat of Paste Filler,	A
	1 coat of "61" Floor Varnish,	F
	2 coats of Spar Finishing Varnish,	F

FLOOR FINISHING

The foregoing Specifications may be followed for floor finishing as well, with the exception that only oil stains should be used, and in place of "38" Preservative Varnish, "61" Floor Varnish should be used in every instance. Where Specifications call for the use of Shellac, liquid fillers and first coaters, these all should be omitted for floor finishing. This is very important.

Floors may be stained if preferred, and if open-grained, should be filled with the desired color Paste Filler as indicated in the above Specifications. No Wood Fillers are required for close-grained woods. After a new floor is treated as above indicated, it should receive two or three coats of "61" Floor Varnish.

On an old floor where the condition of the floor does not require the removal of the old finish, the surface should be thoroughly cleansed, and then given one or two coats of "61" Floor Varnish. Spots that show more wear than the balance of the floor should be touched up with "61" Floor Varnish and allowed to dry thoroughly before the floor is re-coated completely. Where it is necessary to remove the old finish, use Expedite, Paint and Varnish Remover. (See paragraph

"H," page 14.) One gallon of "61" Floor Varnish will cover approximately 600 square feet.

For more specific information on finishing, staining, and care of floors, write for our Special Floor booklet.

WHITE ENAMEL WORK

The wood should be cleansed thoroughly and sanded perfectly smooth, dusted off, and then all knots and sappy spots should be touched up with pure Shellac. Then a coat of pure White Lead, broken in equal parts of Linseed Oil and Turpentine, with a small amount of good Japan Dryer added, should be applied, and when thoroughly dry, should be sanded lightly with fine sandpaper, and dusted off.

Then apply two coats, or three if necessary, of Pratt & Lambert Enamel Undercoating, which will produce a hard, smooth, opaque white surface upon which the finishing coats of Enamel may be applied. Allow two days for the drying of each coat of Undercoating, and sand lightly before applying succeeding coats.

Then apply two coats of Vitralite, "The Long Life Enamel." Each coat of Vitralite should be allowed at least four days to harden and should be lightly sanded before succeeding coats are applied. If a rubbed finish is preferred, allow a week for the last coat to harden before rubbing. (See paragraph "G," page 13.) Vitralite is also made in the Eggshell finish which we advise using, if the expense of rubbing is prohibitive, where a dull finish is desired. Eggshell Vitralite dries with an eggshell finish as it comes from the can, no rubbing being necessary. One gallon of Vitralite will cover approximately 600 square feet.

DIRECTIONS

"A" PASTE FILLERS. A Paste Filler should be used on all open-grained woods, such as Oak, Mahogany, Ash, or Chestnut. Although not required, it is also sometimes used on some close-grained woods, such as Cherry, Maple or Birch. It is very necessary to secure a Filler of the highest class, as a cheap Filler will shrink and cause the varnish, no matter how good, to shrink with it. Before applying Paste Fillers, care should be taken to have the surface of the wood thoroughly clean and sanded perfectly smooth. Then the Filler, thinned with Turpentine to about the consistency of Varnish, is applied with a brush. After an interval of fifteen or twenty minutes, when the Filler sets, rub in and wipe off with burlap, rags, or waste, rubbing across and into the grain. Allow twenty-four hours, or more, for the Filler to harden; then sand perfectly smooth, and dust off, leaving the surface clean for the application of the material following. The covering capacity of Pratt & Lambert Paste Wood Fillers is approximately 45 square feet per pound.

"B" ACID STAINS. Acid Stains are intended for use on hard woods, although they may be used with satisfaction on some soft woods. When used on open-grained woods, the Stain should, in all cases, be applied before the wood is filled. If the Stain is too dark, lighter shades can be obtained by reducing with water. Darker shades can be obtained by applying an additional coat. Before applying Acid Stains, the wood should be sponged off with cold water, allowed to dry, then sanded perfectly smooth and dusted. Then the Acid Stain should be brushed on evenly. The surface should then again be sanded lightly and dusted off, to leave the wood in a smooth condition for other material to follow. The covering capacity of Pratt & Lambert Acid Stains is approximately 500 square feet per gallon.

"C" OIL STAINS. Oil Stains are intended primarily for soft, or close-grained woods, and for floor finishing. They do not raise the grain of the wood, and are sometimes preferred on this account. In applying Oil Stains, it is not necessary to sponge off the wood, as in the case of Acid Stains, but the Stain should be applied in the same manner, allowing twenty-four hours or more before applying any other material over the same. Where a lighter shade is desired, Oil Stains should be reduced with pure Turpentine, or wiped off with a soft cloth when partly set. When using some Oil Stains, such as No. 21 Antique, Weathered and Golden Oak, the Stain should be wiped off with a soft cloth after partly set, as judgment would indicate. The covering capacity of Pratt & Lambert Oil Stains is approximately 500 square feet per gallon.

"D" ALCOLAC. Alcolac is a Pratt & Lambert product made especially for use on soft or close-grained woods to stop suction or sinking, and to form a smooth, firm surface over which to apply the varnish. Not being absorbed to any great extent by the wood, and drying very hard, Alcolac sands readily to a very smooth surface, and Varnish coats applied over it stand out with a full body. Alcolac should never be used on floors, or on exterior work. Alcolac should be applied in the same manner as is Varnish. (See paragraph "F," page 13.) One gallon of Alcolac will cover approximately 500 square feet.

"E" SHELLAC. Shellac may be likened unto Alcolac in some respects, but possesses slightly different qualities. Shellac dries quickly, sands well, and stops absorption or sinking. One of its uses as a first-coater is to preserve the natural color of the wood. A frequent use is its application between

the Stain and the Filler when these are of different shades. This process prevents the Filler and the Stain mingling and making a muddy effect, and brings about a sharper contrast in color between the Filler and the Stain. Shellac should never be used as a middle coat between two coats of Varnish, as this results in a brittle, unyielding substitute between two elastic surfaces, and cracking usually follows. Shellac should never be used in floor finishing, or exterior work. On account of the many adulterated Shellacs, much care should be taken to secure the proper product. Shellac is applied like Varnish. (See the following paragraph.) One gallon of Shellac will cover approximately 600 square feet.

"F" VARNISH. There should be two or three coats of Varnish, each coat being allowed two or three days to dry, and each coat lightly sanded and dusted off before the succeeding coat is applied. When the final coat is to be rubbed or polished, it should be left four days or more before this is done. In applying Varnish, use a brush of the size adapted to the work in hand; for a large job or surface use a large brush, and for a small piece of work use a small brush. One gallon of Varnish will cover from 500 to 600 square feet.

"G" RUBBING AND POLISHING. The rubbed and polished finishes are the finest finishes that can be attained. The rubbed finish takes the gloss off the Varnish, giving it a smooth dull finish, whereas the polished finish emphasizes the natural gloss of the Varnish, and, at the same time, presents a much smoother and handsomer surface. The rubbed finish may be secured by rubbing the varnished surface with either pumice-stone and oil, or pumice-stone and water. Some prefer one method, and some the other.

For an oil rub the following instructions should be carried out: Take a piece of burlap or rubbing felt about four inches square, and dip it in Crude or Linseed Oil; then dip it into the pumice-stone, and rub the surface of the job regularly and evenly with the grain of the wood so that no one place will be rubbed more than another. When working around edges or corners, be careful not to cut entirely through the surface of the Varnish. Use plenty of oil when rubbing, and never let the pumice get dry on the rubber or the surface of the work. After the gloss has been completely removed, the surface should be wiped off with clean soft cloths, or cotton waste.

A water rub is carried out in the same manner as the oil rub, only that instead of using oil, water should be used, and when the gloss is entirely removed, the surface should be washed thoroughly with water and dried with a chamois skin. Then the work should be oiled off with linseed or rubbing oil. Use the oil sparingly on a soft cloth, and wipe until thoroughly clean with clean cloths or cotton waste. A very dull finish can be secured by using oil and a coarser grade of pumice-stone, and in place of the rubbing felt, hair cloth or curled hair.

To secure a polished finish, proceed as follows: The quicker method of securing a polished finish is to carry out the rubbing process above mentioned with *water* to the point of oiling off. Then repeat the process, but instead of using pumice-stone and water, use rotten-stone and oil. If the very highest polish is desired, first rub the work with pumice-stone and water to the point of oiling off. Then rub with rotten-stone and water; then apply a little rotten-stone to the palm of the hand, bringing up the high polish by the friction of the hand. The operation of polishing is a very delicate one and it is not advisable to undertake to do this work unless one has had some experience. After the surface has been polished as above described, it should be oiled off in the same manner as the water-rubbed finish.

"H" OLD WORK TO BE REFINISHED. If an old surface in good condition is to be refinished with clear Varnish, it may be sanded perfectly smooth and dusted off, and then given several coats of Varnish as indicated in the Directions. (See paragraph "F," page 13.) However, if the old finish is to be stained or filled, the Varnish must be removed in any case, and for this purpose we recommend the use of Pratt & Lambert Expedite, Paint and Varnish Remover. This is a powerful liquid which will take off clean all old Varnish or Paint, leaving the wood in its original natural condition, without in any way injuring it.

Expedite should be applied freely with a brush, and allowed to remain from three to five minutes on an ordinary surface, and from ten to fifteen minutes on a surface which has received many coats. Then it should be scraped off with a putty or scraping knife, after which the surface should be cleaned off with a cloth dipped in Benzine. If all the old Varnish or Paint has not been removed by this process, repeat the same. More than one application is necessary only in the case of very old surfaces which have received a great many coats. Shake the can well before applying Expedite, and do not use it near a light or fire. When the floor is perfectly dry, sand smooth and dust off, leaving it in condition for refinishing in accordance with the Specifications given in this book. Expedite will not injure the hands, nor is its use in any way dangerous. One gallon of Expedite will usually be found sufficient for removing 300 square feet of old Varnish or Paint.

THE ADVISORY DEPARTMENT

FOR the assistance and guidance of our friends, we have established the Pratt & Lambert Advisory Department. This Department, with its complete corps of varnishing and finishing experts, is at your disposal. Should you want sample panels, suggestions, specifications, or instructions on finishing of any kind, please feel free to avail yourself of this service. There is no charge, and all inquiries are welcomed. Address: Advisory Department, Pratt & Lambert-Inc., 75–97 Tonawanda Street, Buffalo, N. Y.

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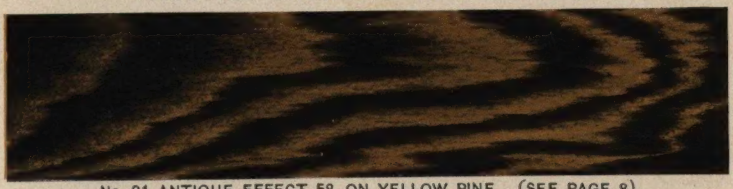
GOLDEN OAK EFFECT 53, ON CYPRESS. (SEE PAGE 8)

ANTWERP EFFECT 7010, ON OAK. (SEE PAGE 8)

VERD ANTIQUE EFFECT 7921, ON ASH. (SEE PAGE 8)



No. 21 ANTIQUE EFFECT 58, ON YELLOW PINE. (SEE PAGE 8)

SILVER GRAY EFFECT 7821, ON OAK. (SEE PAGE 8)

DARK MAHOGANY EFFECT 75, ON BIRCH. (SEE PAGE 9)